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THE JOHNS HOPKINS STUDIES IN ROMANCE LITERATURES  
AND LANGUAGES

VOLUME IX

**The vocabulary  
of Bernardin de Saint-Pierre  
and its Relation  
to the French Romantic School**

A DISSERTATION  
SUBMITTED TO THE BOARD OF UNIVERSITY STUDIES OF THE  
JOHNS HOPKINS UNIVERSITY IN CONFORMITY WITH  
THE REQUIREMENTS FOR THE DEGREE OF  
DOCTOR OF PHILOSOPHY

BY

**JOHN NOTTINGHAM WARE**

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*TO MY WIFE*



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- ACADÉMIE FRANÇAISE. — *Dictionnaire de l'Académie*, 4<sup>e</sup> édition, 1762 ; 5<sup>e</sup> édition, 1798 ; 6<sup>e</sup> édition, 1835 ; 7<sup>e</sup> édition, 1878.
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- JAL. — *Glossaire nautique*, Paris, 1848.
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## ABRÉVIATIONS

|       |                     |
|-------|---------------------|
| ACAD. | ACADÉMIE FRANÇAISE. |
| GOD   | GODEFROY.           |
| GOH   | GOHIN.              |
| H.    | HATZFELD-DARMESTER. |
| J.    | JAL.                |
| L.    | LITTRÉ.             |
| M.    | MERCIER.            |
| OXF.  | MURRAY.             |

## INTRODUCTION

Bernardin de Saint-Pierre and his contribution to the literary vocabulary of the French language, with special reference to the picturesque and popular technical vocabulary, and his influence on the writers of the first half of the nineteenth century, through Chateaubriand and Lamartine, such is the object of this study. Standing midway, in point of time, between Rousseau on the one hand and Chateaubriand and Lamartine on the other : an admirer and, to a certain extent, a disciple of the first ; the predecessor, and in the case of Lamartine, at least, the guide of the last two, he is the French writer whose vocabulary must be studied if we are to appreciate the vocabulary and the direction of the Romantic writers. It might be interesting to speculate what direction the new and inevitable school would have taken had Bernardin de Saint-Pierre never written, but it would only be speculation. Arvède Barine (1), however, does not hesitate. « Bernardin de Saint-Pierre a légué à ses successeurs les premiers grands modèles de paysages écrits, et rendu un vocabulaire pittoresque à la langue française qui en était privée depuis deux cents ans. Ce sont deux immenses services, et par lesquels il a exercé une grande influence sur la littérature du XVIII<sup>e</sup> siècle. Sans les *Etudes de la Nature*, non seulement *René* et *Atala*, *Jocelyn* et *Graziella*, mais le *Génie du Christianisme* et les *Méditations* seraient autres qu'ils ne sont. Chateau-

(1) *Bernardin de Saint-Pierre*, p. 186.



briand et Lamartine auraient suivi une direction un peu différente, et l'école moderne toute entière aurait dévié à leur suite ». What is of importance is that he did write and that his writings exerted a tremendous influence on the literary generation immediately following him. Of equal importance is the fact that this influence was recognized and acknowledged freely by contemporaneous opinion. There was a striking unanimity as to the value of his scientific or *soi-disant* scientific pronouncements and deductions, particularly the latter. The universal opinion was that with scarcely a single exception they are grotesquely wrong. But of his position as founder of the new school in literature, there was no doubt in the minds of his contemporaries, and evidence of this is found within less than two months after his death. Very few French writers have had the good fortune to be recognized by contemporaries or acknowledged, even if recognized, as Chateaubriand takes occasion to lament. That this recognition and acknowledgment is given spontaneously to Bernardin de Saint-Pierre is significant. On March 14, 1814, less than two months after his death, we find this appreciation (1) :

« Les fragments de l'*Arcadie*... achevèrent de compléter l'idée qu'on s'était formée du talent original et extraordinaire qu'il montra comme peintre et coloriste. On pourrait le comparer à Jean-Jacques Rousseau et à un écrivain qui est venu après lui (Chateaubriand) qui me paraît avoir puisé dans les compositions de son devancier quelques-unes de ses inspirations primitives. M. de Saint-Pierre a le premier rajeuni la palette de la muse descriptive en y transportant les couleurs d'une nature étrangère et lointaine, et en y faisant briller quelques rayons du soleil des tropiques.

« *Il a fait école en littérature* ».

(1) *Annales littéraires*. DUSSAULT, *Notice sur M. de Saint-Pierre*, p. 276, 277.

There is the possibility that this judgment, formulated so soon after the death of Bernardin de Saint-Pierre, partook of an error not uncommon to such immediate evaluations. In the first months after the death of a great or prominent man (history, literary or otherwise, is full of such instances), estimates are made that cannot stand the test of time and which have to be modified profoundly or changed entirely in the light of later discoveries.

This is not the case with Bernardin de Saint-Pierre. Twenty-two years later we find Sainte-Beuve stating (1):

« Chateaubriand est le père du romantisme, Jean-Jacques le grand-père, Bernardin l'oncle, et un oncle arrivé de l'Inde exprès pour cela ». He might have added, while he was on the subject and for the sake of greater accuracy, « un oncle riche ». And nearly two generations later Brunetière (2) calls Bernardin de Saint-Pierre, « avec Rousseau, plus que Rousseau, peut-être, l'inventeur de cette prose pittoresque et colorée ». At the same time M. G. Pellissier asserts, speaking of Rousseau, that : (3) « Bernardin de Saint-Pierre est celui de ses disciples par lequel s'est le mieux transmise l'influence littéraire et poétique que Chateaubriand devait exercer sur notre siècle... Il doit avoir, comme paysagiste une place à part entre Jean-Jacques Rousseau et Chateaubriand ».

Bernardin de Saint-Pierre's association with Rousseau began in 1771. It was a case of early November and late May. Rousseau at this time was at the height of his fame (and, or so he said, weary of it) and on the threshold of the insanity which darkened the closing years of his life : Bernardin de Saint-Pierre had just returned from the Ile-de-France, much disillusioned and disappointed in his material hopes, but longing for and

(1) *Portraits littéraires*, II, p. 122.

(2) *Nouveaux Essais sur la littérature contemporaine*, p. 1, 1892.

(3) *Mouvement littéraire au XIX<sup>e</sup> siècle*, p. 27.

anticipating literary fame, and was preparing for publication his *Voyage à l'Île-de-France*, which appeared in 1773. It was a meeting of somewhat kindred spirits and of kindred temperaments, for Bernardin de Saint-Pierre himself was 'at the beginning of a sickness of soul which a few years later made him write (1) : « L'ingratitude des hommes dont j'avais le mieux mérité,... ébranla à la fois ma santé et ma raison. Je fus frappé d'un mal étrange : mon cœur n'était pas moins troublé que ma tête... Si je passais seulement dans un jardin public, près d'un bassin plein d'eau, j'éprouvais des mouvements de spasme et d'horreur. Il y avait des moments où je croyais avoir été mordu, sans le savoir, par quelque chien enragé. Il m'était arrivé bien pis : je l'avais été par la calomnie ». As much Jean-Jacques as if Jean-Jacques had written it himself. The influence of Rousseau is unmistakable, but it may well be asked if Bernardin de Saint-Pierre would not have written exactly as he did had Rousseau never existed. This is again a matter of speculation, but we have at least this to guide us. Rousseau made his appeal to the heart rather than to the senses : Bernardin de Saint-Pierre makes his to the senses and to the heart. Rousseau introduces us to the sentiment of nature, and Bernardin de Saint-Pierre to the sensation of nature. And certainly a large part of the work of Bernardin de Saint-Pierre which concerns the popular technical vocabulary was written before he knew Rousseau. The vocabulary of the *Voyage* is Bernardin de Saint-Pierre's, and, if we are to take his word for it, Rousseau is rather under obligations to him than the contrary (2). « Je me suis lié avec M. Rousseau, qui s'occupe beaucoup de botanique... Il m'a assuré que mon *Voyage* renfermait des observations très neuves sur la végétation et qu'il

(1) Vol. VII, p. 8.

(2) MAURY, p. 95. *Lettre à un secrétaire de M. de Boynes*, juillet, 1772.



adoptait ». Possibly a réclame for the new book, but at least worth recording.

There is another striking difference between the two men, which cannot be better defined than in Bernardin de Saint-Pierre's own words (1) : « Jean-Jacques Rousseau me disait un jour que, quoique le champ de ces couleurs célestes soit le bleu, les teintes du jaune qui se fondent avec lui n'y produisent point la couleur verte, comme il arrive dans nos couleurs matérielles, lorsqu'on mêle ces deux nuances ensemble », or, as Wordsworth has it :

« A primrose by a river's brim,  
A yellow primrose was to him  
And it was nothing more. »

It is decidedly something else to Bernardin de Saint-Pierre. « Je lui répondis que j'avais aperçu du vert au ciel, non seulement entre les tropiques, mais sur l'horizon de Paris ». And he launches into a veritable whirlwind of colors seen in clouds, *cuivrées, brunes, rousses, noires, grises, livides, marron, de fumée de pipe, de gueule de four enflammé*. Somehow it is hard to escape the conclusion that, had Rousseau never existed, we would nevertheless have had every one of the colors and shades that Bernardin de Saint-Pierre has given us. Again, in the question of names of plants, trees, birds, flowers, fish and so forth, Bernardin de Saint-Pierre is independent. Walk with him in the friendly garden of nature, and make the acquaintance of the Cierge du Pérou, the Chemise de Notre Dame, the Sceau de Salomon, the rose de chien, belle-de-nuit, and many other simple names of flowers and plants. And so in all the branches of the animal and vegetable kingdoms. Birds like the ami du jardinier, le coupeur d'eau, le grand duc, le manche de velours ; shells like the aile-de-perdrix, la carte-de-géographie, cornet de

(1) Vol. IV, p. 73.

Saint-Hubert, culotte de Suisse ; trees like le bois de demoiselle, le figuier d'Adam and d'Hercule and d'Hyr-canée. It is not the purpose of this study to discuss the literary affiliations of Jean-Jacques Rousseau and Bernardin de Saint-Pierre, and what has been said should be enough to show their similarities and dissimilarities and to indicate to what extent Bernardin de Saint-Pierre was a follower or imitator of Rousseau, as he has sometimes been called.

The question of the literary relationship of Bernardin de Saint-Pierre and Chateaubriand is not so clear or at least there is no such agreement on the part of literary critics and of the men themselves.

Bernardin de Saint-Pierre says of Chateaubriand (1), « Non, je ne le connais pas. J'ai lu... quelques extraits, du Génie du Christianisme : son imagination est trop forte ». On which Sainte-Beuve comments drily. « En littérature, en art, on n'aime pas d'ordinaire son successeur immédiat, son héritier présomptif ».

What of Chateaubriand ? He is much more charitable (2). « Bernardin de Saint-Pierre est un homme dont j'admirais et dont j'admire le pinceau ». We shall meet again this « *pinceau* » metaphor, and may pause here for a brief moment to speculate whether Chateaubriand imitated Bernardin de Saint-Pierre in employing it, or whether the latter was quoting Chateaubriand when he said, perhaps sarcastically, « Je n'ai qu'un petit pinceau. M. de Chateaubriand a une brosse ». In either case it is interesting to note that both writers arrived at the same conclusion as to the instrument with which Bernardin de Saint-Pierre applied his colors.

Whether consciously or not, Chateaubriand had Bernardin de Saint-Pierre continuously in mind. A very curious instance of this is found in his Introduction to

(1) *Portraits littéraires*, II, p. 139, n.

(2) *Mémoires d'Outre-tombe*.

the *Essai sur les Révolutions Anciennes et Modernes* (1). Here he quotes at some length a passage from *La Chaumière Indienne*, with the remark that he has quoted it entirely from memory. His quotation is letter perfect except for a transposition of the three words « à vos pieds » at the very end. His statement is either true or it is not true. If it is from memory, the fact that after an interval of several years he can remember word for word a rather long and in no wise important or significant passage, is a proof that Bernardin de Saint-Pierre must have made a very deep impression on him. If it was not from memory, it is evident that he had with him, or had access to, the writings of Bernardin de Saint-Pierre, as is hinted in this same note.

The following statements in the opening chapters of *Mémoires d'Outre-Tombe* are of interest in this connection (2) : « Ces mémoires seront un temple de la mort élevé à la clarté de mes souvenirs (3) ». « On voit que je m'étais trompé, je me fais naître le 4 octobre et non le 4 septembre ; mes prénoms sont François-René, et non pas François-Auguste ».

The man who could not remember correctly the month of his birth, to say nothing of his name, could hardly have remembered a whole passage of Bernardin de Saint-Pierre or anybody else. It does not seem unreasonable to assume that Chateaubriand knew Bernardin de Saint-Pierre thoroughly and made use of this knowledge. There is no doubt in the mind of Petit de Julleville (4). « C'est par Bernardin de Saint-Pierre que s'est transmise au xix<sup>e</sup> siècle l'influence littéraire et poétique de Rousseau chez Chateaubriand et tous ses disciples ».

Chateaubriand's indebtedness to Bernardin de Saint-

(1) *Essai sur les révol.*, p. 29, n.

(2) *Mémoires d'Outre-tombe*, p. 4.

(3) *Mémoires d'Outre-tombe*, p. 23.

(4) *Histoire de la littérature française*, p. 487.



Pierre in the matter of vocabulary is the subject of this study. Sainte-Beuve gives his approval to the judgment of Joubert (1). « Le style de Bernardin de Saint-Pierre est plus poli ; celui de Chateaubriand plus coloré. L'un a une unité variée, l'autre une riche variété. Bernardin de Saint-Pierre écrit au clair de lune : Chateaubriand au soleil ». This is, however, merely an expression of difference and not of indebtedness. Faguet is more emphatic (2). « Cette richesse, cette variété, cette souplesse d'imagination l'a rendu propre à sentir merveilleusement les œuvres de la nature. Bernardin de Saint-Pierre disait : « Je n'ai qu'un petit pinceau, M. de Chateaubriand à une brosse... Puisque nous sommes avec gens qui font des métaphores, permettons-nous de dire que Bernardin de Saint-Pierre a une petite flûte, et que Chateaubriand a tout un orchestre. » It is a great temptation to follow Faguet further on the terrain of metaphor, and to point out the usefulness of a flute in an orchestra, but we must content ourselves with merely indicating the persistency and clarity of Bernardin de Saint-Pierre's flute in Chateaubriand's orchestra. At times it seems actually to be carrying the melody.

The *souplesse d'imagination* of which Faguet speaks is, of course, inherent in Chateaubriand and would have been practically the same had Bernardin de Saint-Pierre never lived, but for the variety and the richness of his vocabulary he is under very specific obligation to the *pinceau*. And from this viewpoint Bernardin de Saint-Pierre merits careful study as a predecessor and inspirer of Chateaubriand and of the nineteenth century writers who derived their inspiration and direction from him. Before leaving Faguet it is interesting to note the two passages which he cites to illustrate the richness of Chateaubriand's vocabulary.

(1) *Chateaubriand et son groupe littéraire*, I, 210.

(2) *Etude littéraire sur le XIX<sup>e</sup> siècle*, p. 53.

The first (1) is a description of a lunar landscape and the following phrases are italicized by Faguet : « Tantôt il suivait paisiblement sa course azurée... Ces nues ployant et déployant leurs voiles se déroulaient en zones diaphanes de satin blanc, se dispersaient en légers flocons d'écume, ou formaient dans les cieux des bancs d'une ouate éblouissante, si doux à l'œil qu'il croyait ressentir leur mollesse et leur élasticité... le jour bleuâtre et velouté de la lune descendait dans les intervalles des arbres... et poussait des gerbes de lumière jusque dans l'épaisseur des ténèbres... la clarté de la lune dormait sans mouvements sur les gazons... formaient des îles d'ombres flottantes sur cette mer immobile de lumière. »

« *Les mers azurées, l'oiseau d'un blanc satiné, le blanc éblouissant à l'horizon, le jour olivâtre, les ombres de la forêt en longues gerbes lumineuses* » ; all those are Bernardin de Saint-Pierre and Chateaubriand has adopted them as his own.

Or would you have lively colors, tones of warm, vibrating light, and drops of « the rain of light that bathes the lines of this Attic landscape (2) » ? « Leurs ailes noires et lustrées étaient glacées de rose par les premiers reflets du jour... la plus belle teinte de la fleur du pêcher ». But « les ailes noires et lustrées », « glacées de rose », « la plus belle teinte de la fleur du pêcher » of Chateaubriand are « les poils fins et lustrés, les plumes glacées de rouge, la couleur de fleur du pêcher » of Bernardin de Saint-Pierre. The painting is done by Chateaubriand, but the colors are supplied by Bernardin de Saint-Pierre. The voice is Jacob's voice, but the hands are the hands of Esau.

Bernardin de Saint-Pierre's second disciple and debitor is Lamartine, « le rénovateur de la poésie française » (3). Sainte-Beuve bears abundant witness to

(1) *Etude littéraire sur le XIX<sup>e</sup> siècle*, p. 56.

(2) *Etude littéraire sur le XIX<sup>e</sup> siècle*, p. 57.

(3) *Maury*, p. 645.

this (1). « Parmi les auteurs qui ont eu le plus d'influence sur M. de Lamartine, et qui ont le plus agi de bonne heure sur sa forme d'imagination, il faut mettre au premier rang Bernardin de Saint-Pierre. Le poète des *Harmonies* et de *Jocelyn* procède manifestement de lui ; il ne perd aussi aucune occasion de l'avouer pour maître et de le célébrer. Paul et Virginie a été son livre de prédilection dès l'enfance. » To the *Harmonies* and *Jocelyn* he might have added *Raphaël*, since in speaking of this work of Lamartine, he says (2) : « Bernardin de Saint-Pierre est le Raphaël des îles de l'Inde (not « l'oncle arrivé de l'Inde » this time). Il est céleste de pinceau. » Again the « pinceau ».

And Lamartine himself testifies (3). « La France moderne avait des hommes de lettres. Bernardin de Saint-Pierre fut un des derniers et peut-être le plus illustre. » « J'ai pour ces deux grands génies de la poésie moderne, M. de Saint-Pierre et M. de Chateaubriand qui furent nos pères et non nos émules, le respect et le culte filial qui se glorifient même d'une plus humble infériorité. Etre de leur famille, cela suffit à mon orgueil (4). » And this indebtedness is not only one of general literary affiliation and similarities, but of specific vocabulary : of more precise imitations. The Lamartine who was so thoroughly saturated with Bernardin de Saint-Pierre's spirit could not fail to have absorbed the vocabulary. Read the descriptions in *La chûle d'un Ange*, if proof is needed.

In the face of these very explicit statements, it is interesting as well as surprising to note what seems to amount to a conspiracy of silence on the part of later writers on Lamartine.

R. Doumic (5) enumerates a long list of writers whom

(1) *Causeries du lundi*, I, 31.

(2) *Causeries du lundi*, I, 69.

(3) *Cours fam. de littérature*, vol. 24, p. 514.

(4) *Jocelyn*, préf., p. 15.

(5) *Lamartine*, p. 25.



Lamartine read and who influenced him, but mentions Bernardin de Saint-Pierre only casually, and then only on account of Lamartine's mother, « une bonne élève de Bernardin » (1). It should be further noted that her influence was rather religious and sentimental than literary.

E. Rod (2) treats him in the same summary fashion.

F. Reyssié (3) dismisses him with scant ceremony. « L'influence de Bernardin de Saint-Pierre a été à peu près nulle dans la jeunesse du poète. » « Bernardin de Saint-Pierre est un précurseur aussi. Il procède de Rousseau et il va fournir à Chateaubriand quelques tons de sa palette (4). » And complacently acquiescing in the rather ill-natured epithets of A. Filon (5), « baderne sentimentale » and « vieux bénisseur et rien de plus », he passes on to other things.

C. de Pomairols (6) follows Doumic in giving his list, but refuses to go further, and the name of Bernardin de Saint-Pierre does not appear anywhere. Just how a biographer of Lamartine could even mention *Graziella* or *Jocelyn*, without thinking of *Paul and Virginia*, if not of its author, must ever remain a mystery. As well leave out *Graziella*. There is, of course, a certain distinction in writing a book on Lamartine in which *Paul and Virginia* is not mentioned, but it is not a distinction to be coveted.

E. Zyromski (7) lacks but little of going equally as far. « L'action de Bernardin de Saint-Pierre s'est exercée indirectement par l'intermédiaire des livres de Chateaubriand. » He knows what Sainte-Beuve says, but. « Cette affirmation ne me convainc pas », « cette action indéniable fut assez tardive ».

(1) *Lamartine*, p. 17.

(2) *Lamartine*, p. 22.

(3) *Jeunesse de Lamartine*, p. 112.

(4) *Jeunesse de Lamartine*, p. 219.

(5) *Revue bleue*, vol. 47, p. 285.

(6) *Lamartine*, p. 14.

(7) *Lamartine. Poète lyrique*, p. 62, 63.

E. Deschanel (1) also mentions Bernardin de Saint-Pierre only as « une étape ». « L'influence de Rousseau se fit sentir à lui à travers *Paul et Virginie*, puis à travers Chateaubriand. » Rousseau must finally have arrived in highly diluted form.

It is true that not one of these writers possesses great authority and some of them hardly any weight at all. They are mentioned only to show how in the passing of the years, Bernardin de Saint-Pierre's star has become steadily dimmer except to those whose eyes can stand the stronger radiance of the two suns that followed him after absorbing his warmth and light.

The list of Bernardin de Saint-Pierre's debtors could be prolonged to include Hugo, Vigny, and many others down to the latest, although certainly not the least, Loti. But the indebtedness of these writers, as Zyromski would be justified in saying, is through the intermediary of Chateaubriand in the field of prose, and of Lamartine in that of poetry, and does not properly belong here.

It should be said at this point, once for all, that the following examples are not given as inventions or even as first usages. As will be shown later, Bernardin de Saint-Pierre invented little, and only a very few of his small list of inventions were adopted. Especially in the matter of technical vocabulary did he borrow voluminously, and some of the lists are practically recapitulations of the vocabularies of other writers. His colors and shades, numerous though they may be, are in no wise so complete or so variegated as in Geoffroy (2), whose catalogue of natural history has far fewer words than some XVII century writers on natural history and those writers of the XVIII century who preceded him. But those to whom he is indebted were either naturalists or travellers and very little else; they were using technical

(1) *Lamartine*, vol. I, p. 23..

(2) *Histoire abrégée des insectes*, Paris, 1762, 1800.

terms for technical readers only, and the terms and words would probably not have passed on to later writers had they remained in their original setting. The special service of Bernardin de Saint-Pierre is that he brought them into pure literature, and thus made them accessible to the writers of the early XIX century ; and through them and their immediate disciples, he influenced the tone and color of XIX century literature. It should further be noted that in his writings he pointed the way to the utilisation of what he borrowed. The words and phrases belonged to others, but the manipulation of them are his own. If he did not invent, he certainly put into circulation the picturesque metaphor in later French literature, à contribution not inconsiderable.

After all, it is Jules Lemaitre who has most concisely and adequately defined Bernardin de Saint-Pierre and his position in French literature (1). « Bernardin de Saint-Pierre, ce grand vagabond, ce génie hardi et tendre, le premier a eu la perception émue de la flore des tropiques... ainsi c'est l'exotisme qui a définitivement introduit le pittoresque dans notre littérature. »

The following pages will attempt to show, at least in part, the contribution made by this vagabond of genius to the picturesque vocabulary of romanticism.

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(1) *Revue bleue*, vol. 38, p. 362.





## VITA

I WAS BORN FEBRUARY 8, 1882, AT « YARDLEY », NORTHAMPTON COUNTY, VIRGINIA. I ENTERED RANDOLPH-MACON COLLEGE, ASHLAND, VIRGINIA IN JANUARY 1897, AND RECEIVED MY M. A. DEGREE WITH THE CLASS OF 1901. AFTER SEVEN YEARS OF TEACHING IN PREPARATORY SCHOOLS, I ENTERED THE JOHNS HOPKINS UNIVERSITY IN THE FALL OF 1908, TAKING FRENCH AS MY PRINCIPAL SUBJECT, AND SPANISH AND ITALIAN AS MY FIRST AND SECOND SUBORDINATE SUBJECTS AND FOLLOWING COURSES GIVEN BY PROFESSORS ELLIOTT, ARMSTRONG, MARDEN AND SHAW.

I HAD TO DISCONTINUE MY WORK AFTER TWO YEARS, AND FROM 1910 TO 1912, I WAS INSTRUCTOR OF FRENCH AT THE UNIVERSITY OF NORTH CAROLINA. IN JUNE 1911, I RECEIVED IN ABSENTIA THE M. A. DEGREE FROM THE JOHNS HOPKINS UNIVERSITY. SINCE 1912, I HAVE BEEN HEAD OF THE DEPARTMENT OF ROMANCE LANGUAGES AT THE UNIVERSITY OF THE SOUTH, SEWANEE, TENNESSEE. I SPENT THE SUMMERS OF 1909, 1913 AND 1914 IN PARIS WORKING IN THE BIBLIOTHÈQUE NATIONALE AND THE MUSÉE DES ARCHIVES. FOR THE FIRST TWO YEARS AT THE UNIVERSITY I HELD VIRGINIA SCHOLARSHIPS AND DURING THE CURRENT YEAR I HAVE BEEN A FELLOW BY COURTESY AND HAVE TAUGHT UNDERGRADUATE CLASSES IN THE UNIVERSITY.

OF MY FIRST TEACHERS I HAVE AFFECTIONATE AND APPRECIATIVE RECOLLECTIONS THAT HAVE IN NO WISE LESSENED WITH THE PASSING OF THE YEARS. TO PRO-

## VITA

FESSOR LANCASTER I AM INDEBTED NOT ONLY FOR INVALUABLE COURSES, BUT ALSO FOR KINDNESSES TOO NUMEROUS TO MENTION. PROFESSOR CHINARD AND PROFESSOR BLONDHEIM, UNDER WHOM I HAVE DONE THIS WORK, HAVE PUT ME UNDER A HEAVY AND PLEASANT BURDEN OF GRATITUDE, AND I DO NOT FEEL THAT I CAN ADEQUATELY THANK THEM FOR THEIR PATIENCE AND EVER READY ASSISTANCE. SENOR ROBLES HAS BEEN MY PERSONAL FRIEND AS WELL AS MY TEACHER, AND WHILE I HAVE NOT HAD ANY WORK WITH MY FRIEND AND FORMER COLLEAGUE, DOCTOR GRUENBAUM, I AM INDEBTED TO HIM FOR A PERSONAL FRIENDSHIP THAT HAS MEANT MUCH.

AND CERTAINLY NO LIST WOULD BE COMPLETE WITHOUT SPECIAL MENTION OF MY WIFE, COMPETENT FRENCH SCHOLAR, LOYAL COMPANION, DEAR FRIEND, WITHOUT WHOSE AID AND SYMPATHETIC COMPREHENSION THIS STUDY COULD NOT HAVE BEEN FINISHED WHEN AND AS IT WAS.

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